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Whenever we would truly conquer, we must seem to yield : Eliza Haywood's Fantomina and subversive fiction for women

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Whenever We Would Truly Conquer, We Must Seem to Yield:

Eliza Haywood's *Fantomina* and Subversive Fiction for Women

by

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Abstract of

"Whenever We Would Truly Conquer, We Must Seem to Yield:

Eliza Haywood's *Fantomina* and Subversive Fiction for Women"

By Joy LaFrance

Most critics accept that Eliza Haywood's novels employ the "fable of persecuted innocence," that of a young inexperienced maiden who is seduced and abandoned, and through this fable present moral commentary. Many critics, however, have called Eliza Haywood's fiction "erotic" and "pornographic" because she chose to deal with the subject of female passion, relegating her texts to the status of "low fiction" or "fantasy escape tales." Many have also held that her fiction reinforced the patriarchal oppression of women existent in eighteenth-century society. I believe that her purpose in dealing with female passion was neither "erotic" nor "pornographic," and I will argue that her texts do not support the patriarchal system, but rather subvert it.

The eighteenth-century custom of primogeniture required chastity in women to such an extent that young women were necessarily ignorant of male ways. Men, on the other hand, were allowed considerable sexual freedom. That young women do desire sexual intimacy, however, Haywood accepts as a fact. Since seduction of a young inexperienced girl could lead not only to loss of honour but also to financial ruin, such "amatory" fiction as Haywood's could provide a realistic glimpse into the male world which virgins were prevented from knowing and thus help to control the volatile situation of experienced males and naïve but passionate young females.

In addition, I believe that Haywood recognized that women not only desire physical intimacy, but also emotional intimacy. I will argue that *Fantomina*'s eponymous heroine desires love – affection, ardency and constancy –

from her lover. I will show that a careful reading of *Fantomina* shows that more than any physical intimacies, Fantomina desires emotional intimacy with Beauplaisir; that her escapades begin innocently, that she is seduced by her desire for emotional closeness into physical encounters, and that her repeated pursuits of Beauplaisir are due to the intense emotional attachment she has formed for him.

Through stories such as *Fantomina*, young readers would learn firstly that desire is natural and acceptable, but secondly that acting too far on this desire can lead to loss of virtue and reputation, as well as sadness due to abandonment. It is ignorance which keeps women oppressed; with knowledge, female readers would actually be able to make rational decisions that affect their happiness - avoiding loss of virtue and reputation as well as emotional devastation. Haywood's own words sum up her subversive technique: "A modest wife should therefore never affect the virago ... it is not by force our sex can hope to maintain their influence over the men, and again I repeat it as the infallible maxim, that whenever we would truly conquer, we must seem to yield."

Whenever We Would Truly Conquer, We Must Seem to Yield:
Eliza Haywood's *Fantomina* and Subversive Fiction for Women

By Joy E. LaFrance
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Haywood's novels often employ the "fable of persecuted innocence," that of a young inexperienced maiden who is seduced and abandoned, leading many to interpret her tales as a warning to women against behaving indiscriminately. Many critics hold that such moral commentary reinforced the values of a patriarchal system, thus maintaining the masculinist oppression of women. Other critics have called Haywood's fiction "erotic" and "pornographic" because she chose to deal with the subject of female passion, relegating her stories to the status of "low fiction." I believe that Haywood's purpose in treating female passion was neither "erotic" nor "pornographic," and I will argue that instead of supporting the patriarchal system, her stories actually subvert it by showing women how to take control of their lives, rather than blindly submitting to male control.

While women's choices in the eighteenth century were limited, I believe that Haywood attempted through her fiction to help women, especially those of the middle and upper classes, achieve more happiness in their relationships. To make this clear, the social situation of prospective brides in the eighteenth century should first be examined. By the eighteenth century, women had become particularly important as pawns in the struggle for estate accumulation (Pollak 31). Lawrence Stone indicates that "property

and power were the predominant issues which governed negotiations for marriage," and Ellen Pollak writes:

> the strict settlement, a legal device introduced in the middle of the seventeenth century to help landowners prevent heirs from dividing up their estates and to insure primogeniture in perpetuity, both facilitated and encouraged the accumulation of landed wealth and so lent marriage unprecedented status as a mode of capital investment (Pollak 32).

As the custom of primogeniture insured that property would remain in one family from generation to generation by passing through each successive eldest male child, it was especially important to insure that bloodlines were pure. Women were expected to be virgins at the time of marriage, so that they were not carrying the seed of a non-family male. Fidelity was stressed after marriage, so that only the male to whom a woman was married would have sexual access to her (Young).

Thus, eighteenth-century morality held supreme regard for chastity in prospective brides, and, as Lawrence Stone notes, "the higher one goes in the society and the greater the amount of property likely to change hands with a marriage, the greater the stress on pre-marital chastity"(Stone 504), and that "the worst thing a woman could say about another woman was that she was unchaste, which might well result in a lawsuit for slander in an ecclesiastical court"(Stone 503). Chastity was required of women to such an extent that they were not allowed to hold a private conversation, receive a letter, or be seen in a public place in the company of a man, thereby prohibiting them from any legitimate means of discovering mysterious and dangerous male ways (Bowers 52). Evidence of women's ignorance and the double standard is lent by an account of *The Lady's Magazine* in 1773, which apparently found

it necessary to warn women against the possibility of conception between engagement and the wedding (Stone 503).

While female chastity was strictly upheld, male adultery tended to be disregarded, and men were also excluded from restrictions on sexual behaviour by the custom that illegitimate children were restricted from inheriting or making any claims on the economic or political resources of the family (Young). Men were therefore able to have gained some sexual experience before marriage, and any infidelities after marriage were treated as minor sins which the sensible wife was advised to overlook. Thus, both fornication and adultery were exclusively male prerogatives at this social level (Stone 501).

Therefore, a peculiar situation had emerged among the middle and upper classes by the eighteenth century in England. The permissive attitude towards male sexual behaviour combined with the emphasis on brides' innocence and virginity meant that young girls were at risk of seduction and ruin. To preserve young women's chastity and thus their marriageability, they were restricted from any questionable contact with men, while the men, conversely, were allowed total freedom in their sexual exploits. Male promiscuity even became fashionable, as Marlene LeGates suggests: "the preoccupation with female chastity was ... also an answer to the problem of male sexual aggression, seriously dramatized in the Don Juan literature, where sex becomes the pursuit of a gentleman rather than a lower-class rogue" (Le Gates 35).

But despite the stress on chastity, women did in fact desire intimacy and sexual contact. Patricia Meyer Spacks has noted that

> Middle- and upper-class women were discouraged, in fact, from acting like sexual beings. Yet they thought of themselves as sexual beings. ... The many novels by women published in the eighteenth century ... investigate—sometimes in devious ways—the question of how much lechery is inherent in the female nature and what should be done about it (Spacks 28).

This desire for passion combined with virgins' requisite naïveté produced a problematic situation which Haywood chose to address. Haywood was writing primarily for middle- and upper-middle class women (Schofield, *Eliza Haywood* 4) whose reputation was of utmost importance to their marriage potential, and whose marriage potential was of utmost importance to their financial stability. Since seduction of a young inexperienced girl could lead to loss of honour or financial ruin, giving young girls cautionary tales about male predatory behaviour could provide a realistic glimpse into the male world which virgins were prevented from knowing and thus help to control the volatile situation of experienced males and naïve but passionate young females. Lady Mary Wortley Montagu affirms the danger of the situation in a letter to her future husband: "All commerce of this kind between men and women is like that of the Boys and Frogs in L'Estrange's Fables. - Tis play to you, but tis death to us - and if we had the wit of the Frogs, we should allwaies make that answer" (Montagu 23). Haywood has attempted to give women "the wit of the Frogs" - knowledge. Statements by Haywood prefacing her novels support this idea: "My design in writing this little Novel (as well as those I have formerly publish'd) being only to remind the unthinking Part of the World, how dangerous it is to give way to Passion" (*Lasselia*, vi), and "If among all who shall read the following sheets, any one person may ... avoid the Misfortunes the subject of them fell into by his

Inadvertency and giving a Loose to passion; the little Pains I have been at, will be infinitely recompens'd" (*The Fair Hebrew*, 1729, preface).

Additionally, according to Lawrence Stone, attitudes towards marriage in the seventeenth and eighteenth centuries were changing. The Protestant stress on "holy matrimony" led to greater emphasis on companionate marriages, and affection for one's spouse was coming to be thought a more desirable motive for marriage. While marriages were primarily still arranged by parents, children were increasingly being given the right of vetoing a potential spouse. At the same time, a flood of romantic plays, poems and novels supported the idea of romantic love. Haywood's stories could then help to prevent sadness due to a lost lover, which to young girls, may be even more tangible than loss of estate. As Paula Backscheider notes, "Haywood points out that there are worse things than lost virginity—miserable marriages and eternal regret over a good suitor foolishly lost" (Backscheider, "The Story of Eliza Haywood's Novels", 32). I will argue later in this essay that by preventing the loss of desired suitors, women could take some control over their marriage prospects, and thus take a more active role in their happiness.

Susan Staves has written in "British Seduced Maidens" of the paradox that "seduced maidens are appealing because they embodied precisely those virtues the culture especially prized in young women: beauty, simplicity (or ignorance, to call it a harsher name), trustfulness, and affectionateness. ... More important, the pretty young girl who is seduced usually finally falls because she is simple, trusting, and affectionate. Although the culture laments her fall, the eighteenth century was quite certain it didn't want girls to be knowing, suspicious or hardhearted" (99). But she continues that "It is

not mere simplicity that renders the girl vulnerable to the seducer. Perhaps more significant, she is affectionate and loves him" (99).

Through Haywood's fiction, then, these young readers would learn firstly that desire and love are natural and acceptable, but secondly that acting too far on this desire can lead to loss of virtue, reputation, financial stability and love prospects, and could follow her heroines through the process from passion (which they would know) through seduction to abandonment (which they may not). Therefore, young girls could learn from Haywood's heroines' mistakes rather than their own, and thereby take control of their lives, preventing themselves from ruin and the possible flight of a desired suitor.

The first factor to consider in an analysis of Haywood's fiction is whether it is explicitly erotic, which many have characterized it to be, which resulted in her work being dismissed for many years as "pornographic" and "low" fiction. William Warner asserts that "the novels of amorous intrigue written by Behn and the early Haywood have a bad difference that puts them entirely outside the frame of literary history of the elevated novel" (Warner 18). Toni Bowers summarizes criticism of amatory fiction by Behn, Haywood and Manley as "simply not very good literature" and "justly neglected" (Bowers 69). Critics have considered this genre the precursor to modern supermarket romances, which are "written especially for female consumption, offering sex and love in arousing, but usually not graphic, packages. They inspire obsessive reading, and are considered by readers and critics alike to be low, throw-away forms of writing, requiring of their audience little sophistication of application" (Bowers 59). I believe this utterly not to be the case, and as my study here will focus on Haywood's *Fantomina*, an "erotic" reading of *Fantomina* by William Warner will serve as an example:

> Fascinated with the erotic freedom of prostitutes at the theater, Fantomina changes her upper class dress for the garb of these ladies. When she is approached by the charming Beauplaisir, one who has long admired her, but always been in awe of her reputation, she decides to follow the dictates of her own passion and indulge his solicitations. Through a 'gradually escalating series of half-steps she loses her virtue and finds herself entangled in secret amour with him. When his desire for her begins to languish she contrives an original solution: by changing her dress, hair color, accent, and manner, she transforms herself into a series of erotic objects to engage Beauplaisir's fascination: Celia, the "rude" "country lass" who serves as the maid in his guest house in Bath; Mrs. Bloomer, the charming widow in distress, who begs his assistance on the road back to London from Bath; and finally, an upper class enchantress called Incognita, who carries him through an erotic encounter in her London apartments, while staying masked and anonymous. This chain of erotic intrigue is brought to an abrupt close with the sudden return of Fantomina's mother, and the discovery that the heroine is pregnant. ... By appearing as a succession of beautiful women, Fantomina fulfills an impossible male demand for infinite variety; by taking control of the whole *mise en scène* of the courtship scenario, Fantomina directs the spectacle of courtship that would subject her. ... But the critique and transgression of the courtship system in Haywood's *Fantomina*, developed from the vantage point of a female heroine's achievement of erotic mastery, encounters its limit when the fruits of her license become the occasion for ... harsh measures – retirement to a convent (Warner 585-7).

I would argue that Warner's "erotic" reading of *Fantomina* is extreme on several counts. Firstly, Fantomina's initial interest is not "erotic freedom" but merely to engage in conversation freely, which, due to her position, she was not allowed to do. As would be known to a young upper-class female reader in the eighteenth century, her code of behaviour prevented her from being friendly with men, indeed from flirting with them at all. Why, she wonders, is

she not allowed to receive the same attention from the men that the lower-class prostitutes are allowed to accept? A curiosity is excited in her, "to know in what Manner these Creatures were addressed:--She was young, a Stranger to the World, and consequently to the Dangers of it" (227). She is naïve, and at this point, she had "no other Aim than the Gratification for an innocent Curiosity" (227). Clearly, then, her initial interest is innocent, and her fascination with the prostitutes is with their ability to converse freely, not with their "erotic freedom."

Secondly, she does not "follow the dictates of her own passion and indulge [Beauplaisir's] solicitations" but rather stumbles into an appointment to meet him while trying, on the other hand, to secure her virtue. Having succeeded in carrying on free conversation with him, she is satisfied and considers abandoning her disguise: "Three or four Times did she open her Mouth to confess her real Quality; but the influence of her ill Stars prevented it" (228). She had not anticipated that anything would be expected of her beyond conversation:

> She found a vast deal of Pleasure in conversing with him in this free and unrestrained Manner. They passed their Time all the Play with an equal Satisfaction; but when it was over, she found herself involved in a Difficulty which never before entered into her Head, but which she knew not well how to get over.—The Passion he professed for her was not of that humble Nature which can be content with distant Adorations" (228).

As her interest was in innocent conversation, she did not expect anything else, nor did she know how to handle Beauplaisir's desire once she became aware of it. But having produced an excuse to avoid meeting him that first evening, she "hurried home to indulge Contemplation on the Frolic she had taken, ... hugging herself with Joy that she had the good Luck to come off

undiscovered" (229), and planning only to keep her promise to meet him the next night, nothing more.

Further, I would argue that she does not achieve any "mastery" at all, especially not "erotic mastery," neither over Beauplaisir nor over herself. She is unable to maintain Beauplaisir's interest through the entire story; neither is she satisfied with the outcome of her exploits.

Finally, her reason for changing her dress and appearance is not, as Warner suggests, to "transform herself into a series of erotic objects to engage Beauplaisir's fascination" or to "fulfill an impossible male demand for infinite variety." Rather, she is chagrined each time Beauplaisir discards her and must invent a new disguise in order to have the opportunity of trying again to secure his affection - she suffers the "Despair of the abandoned Nymph" (240). Haywood even presents a disclaimer regarding the impossibility of a man failing to recognize the same woman on numerous occasions:

> It may, perhaps, seem strange that Beauplaisir should in such near Intimacies continue still deceived: I know there are Men who will swear it is an Impossibility and that no Disguise could hinder them from knowing a Woman they had once enjoyed. In answer to these Scruples, I can only say, that besides the Alteration which the change of Dress made in her, she was so admirably skilled in the Art of feigning, that she had the Power of putting on almost what Face she pleased, and knew so exactly how to form her Behaviour to the Character she represented that all the comedians at both Playhouses are infinitely short of her Performances: she could vary her very Glances, tune her voice to Accents the most different imaginable from those in which she spoke when she appeared herself.—These Aids from Nature joined to the Wiles of Art, and the Distance between the Places where the Imagined *Fantomina* and *Celia* were might very well prevent his having any Thought that they were the same, or that the fair Widow was either of them: It never so much as entered his Head, and though he did fancy he observed

> in the Face of the latter, Features which were not altogether unknown to him, yet he could not recollect when or where he had known them (230).

By making the point that Beauplaisir was so often fooled, Haywood brings to light that fact that it is only one man that Fantomina is interested in. Fantomina could have easily pursued different men, without all the change of disguise, if her goal had simply been "transgression of the courtship system ... developed from the vantage point of a female heroine's achievement of erotic mastery," as Warner suggests. But Fantomina goes to such great lengths to keep the interest of one man that Haywood feels it necessary to explain the apparent impossibility that he could have been fooled so many times.

On numerous occasions in the text, after Fantomina is jilted, she shows sadness, but then resolve to win Beauplaisir back. After he jilts Fantomina:

> She easily perceived his Coldness ... and endured as much from the Discovery as any of her Sex could do: She dissembled it, however, before him, and took her Leave of him with the Show of no other Concern than his Absence occasioned: But this she did to take form him all Suspicion of her following him, as she intended, and had already laid a Scheme for (233).

When he does the same to Celia: "in spite of the Eagerness with which he first enjoyed her, he was at last grown more tired of her than he had been of *Fantomina*; which she perceiving ... provided herself of another Disguise to carry on a third Plot, which her inventing Brain had furnished her with, once more to renew his twice-decayed Ardours" (235). And as her third disguise: "The Widow Bloomer triumphed some Time longer over the Heart of this Inconstant, but at length her Sway was at an End ... She presently perceived it, but bore it as she had always done; it being but what she expected, she had

prepared herself for it, and had another Project in *embryo*, which she soon ripened into Action" (240). Clearly, then, Fantomina's purpose in changing her disguise is to continue her deceit and manipulation of Beauplaisir—to aid in her attempts to secure his love, rather than to satisfy his male predatory instincts. Warner's reading would suggest that Fantomina was acting as if she were Beauplaisir's wife in a French maid outfit - someone he would know but yet appreciate the change in appearance. Instead, the point made here by Haywood is that it is Fantomina's great attachment and desperation at her repeated loss of Beauplaisir that leads her to alter her appearance so many times.

Warner's reading illustrates why critics find tales such as *Fantomina* "low fiction." A young girl of high social position acts outside of the accepted boundaries of her society. For a while, she seems to enjoy herself. But, as Warner puts it, "the transgression of the courtship system ... encounters its limit when the fruits of her license become the occasion for ... harsh measures - retirement to a convent." In short, it is a "moral lesson" that when girls behave indiscriminately, they are punished -- therefore, they should remain obedient and submissive to the established customs.

A problem with this reading is that it does not take into account Fantomina's desires and interests. I do not believe that Haywood expected women to submit blindly to a patriarchal system and the double standard. But I do believe that she recognized the difficulties in challenging the established system. Haywood shows that women can realize their desires without acting outside of what is expected of them. It is ignorance which keeps women oppressed; with correct knowledge they may make more rational choices regarding their actions and thus control, to some extent, their fate.

Considering Fantomina's desires and treating her as a human being connects her to the female reader. Therefore, the female reader learns from Fantomina's mistakes because she identifies with Fantomina's interests - the story teaches girls based on emotions they are familiar with, leading them to knowledge, and showing them how this knowledge can benefit them. If her fiction seems excessively passionate, it is only because of Haywood's attempt to connect to her readers, shown by the preface to *Lasselia,* in which she asks her readers to "excuse the too great Warmth ... , for without the Expression being invigorated in some measure proportionate to the Subject, twou'd be impossible for a Reader to be sensible....[how] probable it is that he is falling into those inadvertencies which the Examples I relate wou'd caution him to avoid" (v-vi). If the story were merely a moral lesson that frightened girls with punishments into submission, it would only perpetuate the ignorance and oppression of women, but I believe that Haywood had a larger agenda than this with *Fantomina.*

Eighteenth-century women would have had various desires, including respectability (societal approval) and marriage (financial security), both of which add strength to the warning against seduction, but *Fantomina* 's eponymous heroine also desires love. Haywood uses Fantomina's wish for love to connect to her readers, who presumably would also wish to find love, or at least avoid the pain of its loss. The previously mentioned changes in attitudes toward romantic love and marriage would have given girls some hope that extended bliss with a cherished suitor may not be out of reach. As the central theme of *Fantomina,* I am arguing, is Fantomina's inability to retain Beauplaisir's love while her own for him grows ever stronger, I believe that the warning Haywood is giving girls here, is against forming too strong attachments and against the behaviours which drive suitors away, the result

of which would be extreme sadness. I believe that Haywood is advocating restraint, not simply to keep her readers from compromising their virtue and reputations, though that would be a secondary effect, but in order to help them avoid the great hurt of loss and to keep open the possibility of marriage to a desired suitor. Only if we fail to consider young girls' desires would Haywood's fiction seem to support patriarchal oppression of women. In fact, Haywood was helping women achieve happiness, and while the actions advocated may seem to be the same, the difference is that the girls will understand why they should act a certain way, and how such behaviour will help them. Without considering women's interests, Haywood's tales could be seen as a warning. The difference is in how the "lesson" is presented.

The epigraph by Edmund Waller on the title page of *Fantomina* reads: "In Love the Victors from the Vanquish'd fly. They fly that wound, and they pursue that dye." This, I would argue, is the central theme of *Fantomina* - Fantomina slowly learns that the "victor," that is, Beauplaisir every time he "vanquishes" Fantomina, tends to "fly," and she never manages to avoid being "vanquished" for very long. And each time that she loses him, she experiences again the loss, or "dies" a little. Fantomina had long admired Beauplaisir from a distance—"She had often seen him in the Drawing-Room, had talked with him, ... and had discovered something in him, which had made her often think she should not be displeased, if he would abate some part of his Reserve" (228). Although Beauplaisir believes Fantomina to be a prostitute at this point, he is "transported to find so much Beauty and Wit in a Woman," and he perceived that "she had a Turn of Wit and a genteel Manner in her Raillery beyond what is frequently to be found among those wretches" (228). Upon meeting, they are almost immediately "infinitely charmed with each other." One can only wonder whether the same effect

could have been achieved had Fantomina been allowed to converse with Beauplaisir "in this free and unrestrained Manner" as herself. Haywood could be commenting here on a social system that refuses girls honest and open conversation with men. How many more happy matches could be made if young people were allowed to converse and get to know one another freely?

No sooner has Fantomina hugged herself at pulling off her scheme without being drawn into any further commitment, does she begin to dwell on amorous thoughts of Beauplaisir: "But these Cogitations were but of a short Continuance, they vanished with the Hurry of her Spirits, and were succeeded by others vastly different and ruinous:--All the Charms of Beauplaisir came fresh into her Mind; she languished, she almost died for another Opportunity of conversing with him" (229). Her thoughts are already becoming "ruinous" because she is developing an attachment that will override her reason, and cause her to act in a way so as to bring despair upon herself. She is still innocent of the danger she is getting into, however, and "depended on the Strength of he Virtue, to bear her fate through Trials more dangerous than she apprehended this to be" (229).

She clearly desires being admired, but as yet does not know how such admiration can fade after "possession." At the play, in her disguise as a prostitute, "A Crowd of Purchasers of all Degrees and Capacities were in a Moment gathered about her, each endeavoring to out-bid the other, in offering her a Price for her Embraces. - She listened to 'em all and was not a little diverted in her Mind at the Disappointment she should give to so many, ... She was told by 'em all that she was the most lovely Woman in the World ... She was naturally vain, and received no small Pleasure in hearing herself praised" (227). Similarly, she anticipates such admiration from Beauplaisir,

"imagining a world of Satisfaction to herself in engaging him in the Character of such a one and in observing the Surprize he would be in to find himself refused by a Woman who he supposed granted her Favours without Exception" (229). But her attachment is already so much that she was "bent, ... on meeting him whatever should be the Consequence," foreshadowing the despair to which such attachment is already leading her.

Her desire for love is so great that she interprets Beauplaisir's punctuality as love for her: "The appointed Hour being arrived, she had the Satisfaction to find his Love in his Assiduity: he was there before her," but he added to the spirit of the occasion with amorous talk: "and nothing could be more tender than the Manner in which he accosted her" (229). They continue back to her lodgings after the play and enjoy "a vast deal of amorous conversation" over dinner. The entire scene would be that of lovers engaged in blissful reverie, but Beauplaisir breaks the mood by demanding that which he came for. Fantomina is "altogether unprepared to resist in such Encounters, and rendered more so by the extreme Liking she had to him" (230). Here Haywood shows how an attachment for someone easily overrides reason, and her female readers may know and recognize such an attachment, but may not have experienced seduction, and could thus vicariously learn from Fantomina's experience without experiencing the consequences firsthand.

After Fantomina succumbs to Beauplaisir's charms, she bemoans her loss of virtue, but consoles herself by asking that he love her: "No, my dear Beauplaisir, (added she) your Love alone can compensate for the Shame you have involved me in; be you sincere and constant, and I hereafter shall, perhaps, be satisfied with my Fate, and forgive myself the Folly that betrayed me to you" (231). She envisions a happy future with Beauplaisir:

> The more she reflected on the Merits of Beauplaisir, the more she excused herself for what she had done; and the Prospect of that continued Bliss she expected to share with him took from her all remorse for having engaged in an Affair which promised her so much Satisfaction and in which she found not the least Danger of Misfortune.--If he is really (said she, to herself) the faithful, the constant lover he has sworn to be, how charming will be our Amour? (232)

She is yet naïve, and believes that she has a chance at a future with Beauplaisir, not aware that having "conquered" her, Beauplaisir has no such plans. She reflects so much on Beauplaisir's "merits" that she fails to see his flaws. Female readers would identify with Fantomina's desire for a lasting relationship with one for whom they have developed an attachment. Fantomina's subsequent repeated losses of Beauplaisir would show girls that excessive fondness and succumbing to passions may drive cherished suitors away, thus they ought to restrain themselves if they hope for a future with a desired suitor.

Thus has Beauplaisir gained a "Victory, so highly rapturous, that had he known over whom, scarce could he have triumphed more" (230). As Fantomina apprehends her situation and becomes aware of her loss, her sadness confuses Beauplaisir, who, thinking she was a prostitute, cannot understand what about this situation would sadden her. After offering her gold, which she refuses, he makes her "a thousand Vows of an Affection, as inviolable and ardent as she could wish to find in him" (231). This is only the first of a long line of what Fantomina will learn are insincere flatteries by Beauplaisir - another warning to women against believing too easily what men say and being thus hoodwinked by them.

Fantomina seems, however, to have an idea that her actions have made her odious to Beauplaisir, but consoles herself that it is "Fantomina" he despises, and not herself: "it will not be in the Power of my Undoer himself to triumph over me; and while he laughs at, and perhaps despises the fond, the yielding Fantomina, he will revere and esteem the virtuous, the reserved Lady" (232-3). If only she could act as she pleases and still retain Beauplaisir's respect! But Haywood seems to indicate here, that one cannot succumb to desires and retain respect from a lover. Indeed, while Beauplaisir seems to believe that Fantomina was not, in fact, a prostitute, he "did not doubt by the Beginning of her Conduct, but that in the End she would be in Reality the Thing she so artfully had counterfeited" (231). In other words, respect comes from actions, not inherent value. As much as Fantomina may like Beauplaisir to judge her for her personal worth and not her actions, it is a sad truth, Haywood is suggesting here, that men will form their opinions of women based on what they do, not on who they are, so if girls wish to be revered by lovers, they ought to exercise restraint.

Haywood uses every opportunity to interject more commentary on men's nature - Beauplaisir's prolonged interest in Fantomina was due to her resemblance to her real self, whom he had not (he thought) enjoyed:

> A thousand Times has he stood amazed at the prodigious Likeness between his little Mistress and this Court beauty; but was still as far from imagining they were the same, as he was the first Hour he had accosted her in the Playhouse, though it is not impossible, but that her Resemblance to this celebrated Lady, might keep his Inclination alive something longer than otherwise they would have been; and it was to the Thoughts of this (as he supposed) unenjoyed Charmer, she owed in great measure the Vigour of his latter Caresses" (233).

Here, Haywood has provided yet another warning that men will value and desire only those whom they have not "enjoyed," thus if women wish to retain the "Vigour of men's Caresses," and if they wish that their suitors' thoughts remain on them and not on some other woman, they ought not to allow themselves to be "enjoyed."

And despite Fantomina's resemblance to her real (unenjoyed) self, "[Beauplaisir] varied not so much from his Sex as to be able to prolong desire, to any great Length after Possession: The rifled Charms of Fantomina soon lost their poignancy, and grew tasteless and insipid" (233) - suggesting that men will grow tired of *any* woman they have enjoyed after a time. But as if being discarded were not enough humiliation, Fantomina throws herself at Beauplaisir, offering to accompany him to Bath as an excuse to keep contact with him. Why would anyone throw herself at a suitor who has clearly indicated his disinterest? I believe that Haywood is warning women against forming too strong attachments, which override reason, leading to humiliation, which ironically, leads to even stronger attachments, as self-confidence plummets in the face of a fleeing lover, making that fleeing lover seem even more worthy than oneself.

The attachment Fantomina forms for Beauplaisir becomes obsessive and irrational, and causes her to think of no other men besides him: "She loved Beauplaisir; it was only he whose Solicitations could give her Pleasure; and had she seen the whole Species despairing, dying for her sake, it might, perhaps, have been a Satisfaction to her Pride, but none to her more tender Inclination" (234). Her plots through the entire story to secure his constancy are all driven by this intense attachment. She even admits the power it wields: "never [did] any Tongue run more voluble than hers, on the prodigious Power [love] had to influence the Souls of those possessed of it, to Actions

even the most distant from their Intentions, Principles, or Humours" (237). She even continues to pursue him after proving through her artifices that he is insincere and inconstant.

Haywood affirms this purpose in the preface to *The British Recluse*, in which she writes: "The following little History (which I can affirm for Truth, having it from the Mouths of those chiefly concerned in it) is a sad Example of what Miseries may attend a Woman, who has no other Foundation for Belief in what her Lover says to her than the good Opinion her Passion has made her conceive of him" (155). Cleomira and Belinda lament in *The British Recluse* that

> Not all the Ills ... which Fortune watches to oppress us with are half so ruinous, so destructive as this one Passion! Nothing, indeed ... is to our Sex so fatal. Oh Love! ... Thou gilded Poison, which kills by slow Degrees, and makes each Moment of our Life a Death! Why, oh why do we suffer our Fond Hearts to harbour thee?-- -- Why are we not like Man ... inconstant, changing, and hunting after Pleasure in every Shape?-- -- Or, if our Sex, more pure, and more refined, disdains a Happiness so gross, why have we not Strength of Reason too, to enable us to *scorn* what is no longer *worthy* of our *Esteem*?

It is this difficulty of scorning that which is no longer worthy of esteem that I believe Haywood is warning women against. Toni Bowers notes that, in amatory fiction, "women continue pathetically to love forever, despite male faithfulness [sic] and even abuse ... Men adore women until women succumb sexually; then men begin to cool off, just as women really fall in love" (Bowers 60). Haywood herself notes its power: "Love is what we can neither resist, expel, nor even alleviate, if we should never so vigorously attempt it; and tho' some have boasted, *Thus far will I yield and no farther*, they have been

convinc'd of the Vanity of forming such Resolutions by the Impossibility of keeping them" (Spacks 36).

G.J. Barker-Benfield has noted this phenomenon as "the wishes of women for rakish men." Barker-Benfield continues: "It was not simply that some unusually naïve or sensitive women could be duped. It seems that a very large proportion of women were decisively attracted by 'rakes.' From Pope at the beginning of the century to Wollstonecraft at the end, writers warned, in Lovelace's version, that 'half the female world [is] ready to run away with a rake'" and that "'The 'nicest' of your sex,' wrote Lovelace, 'will prefer a vile rake,' and he noted the 'mass of contradictions in you all.'"

Susan Staves has noted the paradox that "seduced maidens are both seducible and desirable because of their strong affections, their capacity for fondly loving one man," but that it is precisely this quality that leads them to ruin, as she notes that in Mrs. Inchbald's *Nature and Art* that "no sooner was it evident that [a seducer] had obtained [a maiden's] heart, her whole soul entire—so that loss of innocence would be less terrifying than separation from him—no sooner did he perceive this, than he candidly told her he 'could never make her his wife'" (99-100).

For whatever reason women seemed to prefer rakes, they suffered yet a great deal for this preference. G. J. Barker-Benfield has written in *The Culture of Sensibility* that "The strength of women's wish for lovers sensitive to them made women easy marks for men who pretended sensibility in order to seduce them," and notes that Mary Wollstonecraft argued that "Rakes know how to work on women's sensibility" (331). According to Barker-Benfield, Wollstonecraft also held that women ought to be educated to reason (2), which may help to relieve the most central stress (or distress) on women's nervous systems, leading to nervous disorders, which was the stress

predatory males brought to bear on virtuous females (32). Barker-Benfield continues that Richardson, in *Clarissa*, shows how "the power of a woman's weakness was revealed as fantasy, in contrast, to the reality of a man's power," and represents "the power of male hostility to affect women's health," a bitter irony as Clarissa believes that "we women may make the world allow for and respect us as we please, if we can but be sturdy in our wills" (34-5). Clearly, the suffering imposed upon women by predatory men was quite real, and despite Clarissa's irony, Haywood seems to believe that the remedy is to teach women to be "sturdy in [their] wills."

To return to *Fantomina*, her attraction to the rake Beauplaisir causes her to sink to low depths in her worship of him - after Beauplaisir makes an excuse to go to Bath without her, "She plainly saw it was for no other Reason, than that being tired of her Conversation, he was willing to be at liberty to pursue new conquests," and "She easily perceived his Coldness and the Reason why he pretended her going would be inconvenient and endured as much from the Discovery as any of her Sex could do: She dissembled it, however, before him, and took her leave of him with the Show of no other Concern than his Absence occasioned" (233). She is hurt, but resolves to make a new scheme to get him back. She is wisely aware, however, that "Complaints, Tears, Swoonings, and all the Extravagancies which Women make use of in such Cases have little Prevalence over a Heart inclined to rove and only serve to render those who practice them more contemptible by robbing them of that Beauty which alone can bring back the fugitive Lover" (233-4). Here Haywood provides yet another bit of wisdom about male behaviour to her female readers - that pleading with a fleeing lover to remain not only will not convince the lover to stay, but it will in fact drive him farther away. If Haywood's female readers would concentrate instead on

cultivating that "Beauty which alone can bring back the fugitive Lover," perhaps they may have a chance at bringing back a lost lover.

Fantomina's continued pathetic attempts to revive Beauplaisir's interest dominate the rest of the story. As "Celia," she takes up service at Beauplaisir's lodgings at Bath, in which "there were no others of the Male-Sex in the House than an old Gentleman, who had lost the Use of his Limbs with the Rheumatism and had come thither for the Benefit of the Waters, and her beloved Beauplaisir; so that she was in no Apprehensions of any Amorous Violence, but where she wished to find it" (234-5). Haywood stresses here that Fantomina takes great efforts to pursue Beauplaisir and only him. She lays out elaborate schemes to engage his interest repeatedly, even if he believes her to be several different people. Had Fantomina's interest been simply to indulge in physical pleasures, she could have with much less effort obtained such from any other man, but the emphasis is on Fantomina's attachment to this one man.

Again Beauplaisir is shown to be interested initially: "He was fired with the first Sight of her," and smothers her with a few shallow flatteries, "All which she answered with such seeming Innocence, as more enflamed the amorous heart of him who talked to her" (235). I believe that Haywood shows Beauplaisir's initial interest to show how it is Fantomina's actions which drive him away, indicating that if Fantomina (or Haywood's readers) could act in such a way as not to drive away potential lovers, they may avoid the sadness of their loss.

Despite her sadness at losing Beauplaisir as "Fantomina", however, Fantomina's self-esteem plummets and she accepts gold from him when as "Fantomina" she disdainfully turned it away, because this time "she dare not refuse for fear of creating some Mistrust and losing the Heart she so lately

had regained." Even though she notices that after succumbing again to him as Celia, he kisses her "less fervently than he had done before," she loses even more control over herself as she starts to pursue him openly -- "His Stay at Bath exceeded not a Month; but in that Time his supposed Country Lass had persecuted him so much with her Fondness that in spite of the Eagerness with which he had first enjoyed her, he was at last grown more weary of her than he had been of *Fantomina*" and must once again invent a new scheme "to renew his twice-decayed Ardours" (235). Fantomina's story shows how easily women are sucked into strong attachments to men, which cause them to act irrationally, but as the story shows each progressive step, women would be able to recognize similar steps in their own lives, and perhaps stop themselves before they cause themselves great hurt and loss.

Despite having been hurt twice, she is unable to prevent herself from succumbing once again: "The Widow *Bloomer* triumphed some Time longer over the Heart of this Inconstant, but at length her Sway was at an End, and she sunk in this Character, to the same Degree of Tastelessness as she had done before in that of *Fantomina* and *Celia*" (240). I believe that Haywood here is simply showing the heroine's progression towards wisdom about male behaviour—Fantomina has learned that men grow weary after possession, but has yet to learn to control the passion that leads to behaviour which inevitably drives them away. I believe that her readers would identify with the part of Fantomina that desires love from Beauplaisir, and would then recognize Fantomina's flaw in her inability to control her passion.

Whether it is foolishness or optimism, Fantomina desires love and believes that mutual love is possible: "she passed to a description of the Happiness of mutual Affection;--the unspeakable Ecstasy of those who meet with equal Ardency" (237). Even after she has lost Beauplaisir's interest twice,

she still believes that in her new character she will be "charmed with the continuance of his eager Fondness," - she still longs for constancy from him (238). Beauplaisir's deceit and false flattery, however, must show the reader the necessity of distinguishing between false and sincere lovers. I believe that Haywood's readers would also like to believe that mutual affection is possible, but must recognize that Fantomina and Beauplaisir's relationship is far from such an ideal.

Fantomina finally comes to an understanding of male deceit from the letters she sends to Beauplaisir and his responses. By sending two letters, one as "Fantomina" and one as the "Widow Bloomer," she proves by the tone of Beauplaisir's responses that men "still prefer the last Conquest, only because it is the last. - Here was an evident Proof of it; for there could not be a difference in Merit, because they were the same Person; but the Widow Bloomer was a more new acquaintance than Fantomina, and therefore esteemed more valuable" (240). He behaves differently to each character - "When the expected Hour arrived, she found that her Lover had lost no part of the Fervency with which he had parted from her [as the Widow Bloomer]; but when the next Day she received him as *Fantomina*, she perceived a prodigious Difference" (240). By observing the change in Beauplaisir's behaviour, Fantomina learns about men's fickleness. She realizes that her dreams of his constancy and their future happy life together were foolish: "How do some Women make their life a Hell, burning in fruitless Expectations and dreaming out their Days in Hopes and Fears, then wake at last to all the Horror of Despair?" (239). Female readers would learn from this not to be gullible to men's flatteries and promises, and that the prospect of a happy future together after "conquest" is unlikely.

Fantomina also learns that Beauplaisir uses dishonesty and flattery to carry on affairs with several women at once. His flattery of Widow Bloomer is exaggeratedly effusive - he assures her that "it would be an Impossibility of denying a Place in his Chariot to a Lady, who he could not behold without yielding one in his heart" and "but by a thousand little softening Artifices, which he well knew how to use, gave her leave to guess he was enamoured" (236). Similarly, he makes grand promises to Fantomina: "assuring her, with ten thousand Protestations, that he would spare nothing, which his whole Estate could purchase, to procure her Content and Happiness" (231). And she learns the depths of his rakishness when he attempts to seduce a widow still in the sorrow of grief, while pretending to be concerned for her: "But bethinking himself of the celebrated Story of the Ephesian Matron, it came into his Head to make Trial, she who seemed equally susceptible of Sorrow might not also be so too of love" (237).[1]

After "She got over the Difficulty" of losing Beauplaisir yet again, she conceives another plan to win him back, this time congratulating herself that she has finally learned how to retain his interest:

> by these Arts of passing on him as a new Mistress whenever the Ardour ... begins to diminish, for the former one, I have him always raving, wild, impatient, longing, dying. - O that all neglected Wives, and fond abandoned Nymphs would take this Method! - Men would be caught in their own Snare, and have no Cause to scorn our easy, weeping, wailing Sex! Thus did she pride herself as if secure she never should have any Reason to repent the present Gaiety of her Humour (243-4).

[1] The story of the "Ephesian Matron" regards the seduction by a soldier of a famously faithful widow even as she grieves for her husband. When the soldier faces punishment because a body he was supposed to be guarding is taken away, the matron offers her husband's body as a replacement.

The problem with this situation, which the reader would recognize, is that no real woman would be able to carry out such schemes, and neither would any man fail to recognize the same woman again and again. Thus, Fantomina's "Method" is flawed - and Haywood indicates her likelihood of failing once again - she ought *not* be "secure she never should have any Reason to repent the present Gaiety of her Humour." Readers would see that each time that Fantomina succumbs to Beauplaisir, she loses his interest and must invent a new scheme to once more attempt to secure it. Readers would then conclude that the only way to keep men ardent is to avoid succumbing to their desires.

So we see that Fantomina wants Beauplaisir to be "sincere and constant" and looks forward to the "Prospect of that continued Bliss she expected to share with him." She also enjoys the first stage of courtship, when the object of her affection "kneels at her Feet, imploring her first Favours." She wishes him to be affectionate, constant, and to remain ardent. Further support for Fantomina's desire for love lies in the fact that she is still entertaining him as Fantomina and the Widow Bloomer up until the end of the story, but she wishes to discard these characters, because "she began to grow as weary of receiving his now insipid Caresses as he was of offering them" (245). "Insipid caresses" are not enough - she wants him to burn with desire for her.

All of these observations of male and female nature that Haywood presents here - that men judge women by their appearance and their behaviour, that they lose interest quickly after "possession," that men carry on multiple affairs and that the newest is always the most exciting, that too much interest from women drives them away, and the strong attachments women can form for men and how this attachment renders them weak and overrides reason, would be valuable information which young, naïve girls

may not otherwise be able to learn. Giving them this information is a way of granting women power - a way to remain in control of themselves and their destiny; of not allowing men to retain total control over the course of relationships, and to refuse male superiority by denying men their main source of power over women. In short, the more educated women were in the ways of men, the more rational decisions they could make, which had the potentially subversive effect of challenging male superiority, but all without encouraging any behaviour outside of what is expected. If women allowed themselves to be seduced, they would know the consequences. They would be less influenced by male flattery and promises, they would be aware of how quickly they form attachments, and they could use reason and avoid being manipulated. When they do find a suitor with whom they share a mutual affection, they could keep alive the possibility of continued bliss with him. Fantomina's actions are not rewarded, therefore, she is the loser and may seem to be capitulating to a patriarchal system, but the reader is the winner, because she has the power to retain control over herself and her life.

As a final consideration, the novel's end deserves some attention. It is only the sudden return of Fantomina's mother which puts an end to her adventures, not even the fact that Fantomina becomes pregnant. She hides her pregnancy, and before her mother learns of it, Fantomina entertains a plan for dealing with it:

> By eating little, lacing prodigious strait, and the Advantage of a great Hoop-Petticoat ... her Bigness was not taken notice of, and, perhaps, she would not have been suspected till the Time of her going into the country, where her Mother designed to send her, and from whence she intended to make her escape to some Place where she might be delivered with Secrecy (246).

Her pregnancy is not treated as a very severe punishment for her actions. She is struck with labor pains at the ball, but all there assume she is ill, and none learn otherwise, thus preserving her reputation. She is ashamed at having dishonoured her mother, and at being forced to reveal her schemes to Beauplaisir, taking away any mystique she had and losing whatever sway she had over him, but the child is swiftly whisked away to be cared for by another, and Fantomina is packed off to a convent in France, which, as a place where fashionable women could improve their educations and receive visitors, hardly seems much of a punishment. Her mother even refers to the affair as "the distracted Folly she has been guilty of" - hardly a severe criticism.

I believe that by taking such efforts to de-emphasize Fantomina's disgrace, Haywood is avoiding a serious moralizing tone in the novel. The very suggestion of pregnancy may have been a warning for young women to restrain themselves, but the greater loss seems to be Fantomina's losing Beauplaisir. She never succeeds in securing his love, nor does she learn how to avoid behaviour that leads to hurt. When so much of the novel is concerned with Fantomina's efforts to manipulate him and secure his affection, this seems to be the greater loss.

Many have criticized Haywood's fiction as strengthening patriarchal oppression of women, as "bolster[ing] phallocentric patterns of sexual dominance" (Bowers 57). Jane Spencer has written that "by idealizing the heroine as an innocent victim of men and fate, the novel of seduction sometimes reinforced rather than challenged the oppressive ideology of femininity. Ruin could be portrayed as an inevitably tragic destiny rather than an assailable social wrong" (Spencer 113). Similarly, J. J. Richetti has observed: "Amatory fictions ... tend more often to 'flatter and exploit' rather

than 'challenge or redefine' readers' assumptions (Richetti 59-60). Toni Bowers suggests that a "pervasive masculinist orientation" is "at work in these texts written by and for women, an orientation also signaled by the repeated use of misogynist truisms" (Bowers 57) and that

> Readers of ... romances read in order to replicate predictable sensations and reaffirm cherished assumptions. So these romances seldom challenge dominant ideologies; they work instead to shore up traditional social positions (woman as the object of sexual desire, man as its subject) and expectations (heterosexual monogamy; female devotion to children). Although readers often use these texts as a means of escape and sometimes even of resistance, their participation draws them ever more tightly into the ideological web of male privilege and female subordination. Readers read obsessively because the books manage to promise a space for female protest and desire while never quite providing it; they whet, but never satisfy, both the reader's sexual appetite and her appetite for socially transgressive autonomy" (Bowers 59).

In response to these claims, I would say firstly that it would be wrong to apply a twenty-first-century standard to these eighteenth-century texts. Suggestions of women dominating men, being regarded as equal to men, being able to have sex freely and without guilt, shame or punishment, or being able to go, do and say as they please without restraints would be unrealistic. Indeed, Haywood was severely criticized simply for her portrayals of passion. I believe that Haywood is attempting to empower women without suggesting radical changes to established codes of behaviour. Therefore, texts such as Haywood's only "whet, but never satisfy ... the reader's ... appetite for socially transgressive autonomy" if the reader is expecting a twenty-first-century standard of female autonomy.

In *Fantomina,* I would argue that readers are not at all "draw[n] ever more tightly into the ideological web of male privilege and female subordination," rather, Haywood shows women exactly how to avoid being drawn into such a web. Critics concur with this interpretation - Mary Anne Schofield has written: "the female novelist entrapped her unsuspecting readers first by presenting the escape tale they expected and desired, and then, under the cover of her fiction revealed to them their de facto imprisoned and exploited state" (Schofield, *Eliza Haywood* 6). She continues: "popular female novelists ... created submerged meanings, meanings hidden within or behind the more accessible public content of their work" (Schofield, *Eliza Haywood* 5). Catherine Craft similarly suggests that Haywood and other female novelists attempted to "catch men in their own snare, by appropriating their stories and using them for feminine ends" (Craft 832).

Ruin need not be "an inevitably tragic destiny" but rather is absolutely "an assailable social wrong." Readers would learn from the heroine's mistakes and thus avoid making the same mistakes in their own lives. Critics note that in amatory fiction, the heroines are often scorned and abandoned, and "love brings fleeting pleasure to self-centered, fickle men and lasting misery to the women who trust them" (Bowers 51). But readers would learn from *Fantomina* that the misery she experiences is due to her unrequited love for him. They would see that her physical encounters alone bring her little satisfaction, and that Beauplaisir's loss of interest is due to his having "possessed" her. Through novels such as *Fantomina,* women could learn how to avoid the misery of abandonment after seduction, and how to secure the constancy, ardency and affection from men they desire. Women need not be "innocent victims of men and fate" if they have the right knowledge to control their fate. If the story excluded any insight into Fantomina's thoughts

and emotions, and simply showed her honor and marriage prospects ruined by seduction and pregnancy, then it could be regarded as merely a warning, promoting sexual restraint and passivity, and reinforcing the patriarchal system. Because the reader can follow Fantomina's thoughts and emotions, however, it provides her with knowledge which can help her achieve what she desires - it empowers her.

Texts such as Haywood's only "flatter and exploit" rather than "challenge or redefine" readers' assumptions if the heroine is seen as a helpless victim. Fantomina is a victim, but she gains wisdom through the story that brings her closer to being able to control her fate. The female reader can learn from Fantomina's mistakes and avoid being a victim herself. Because the text may seem to endorse chastity, that does not mean that women behaving chastely need be passive or oppressed. Women can be empowered through knowledge, can make rational decisions and have an awareness of the consequences of their actions while seeming to be passive. I believe that Haywood thought it quite possible for women to achieve happiness without dominating men, engaging in free, unrestrained sex or otherwise challenging established cultural norms. These texts, therefore, do not need to "challenge dominant ideologies" to be effective. Their subversive quality lies not in the portrayal of new feminist standards of female behaviour, but rather in its potential to empower women *within the actual world in which they lived,* by teaching women to "conquer by yielding." A text does not, in my opinion, need to be revolutionary to be subversive.

Thus, the information Haywood gives girls through stories such as *Fantomina* could be useful in a few ways: besides avoiding the loss of virtue, marriage prospects and financial ruin, they could avoid emotional hurt, they could remain open to finding love, and they may be able to keep their male

acquaintances ardent and keep open the possibility of an affectionate relationship. I believe that this analysis of *Fantomina* illustrates how Haywood's novels could have been used to empower women: by showing women the dangers of succumbing to seduction, both to their reputations and to their emotions. Female readers could learn from stories such as *Fantomina* how to avoid being manipulated by men and thereby take control over their bodies and their lives, taking a more active role in securing what they truly wish—constancy and love from their men, and not by challenging established conventions, but rather by acting within them, by seeming to "yield" to those conventions. Heroines, therefore, taught women that, as Haywood's contemporary, the playwright Susannah Centlivre wrote, "[a Lady]'s sure to gain the Field/For Women always Conquer when they yeild" (Backscheider, "Women Writers," 248). [sic].

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Curriculum Vitae

Joy Elizabeth LaFrance was born on April 9, 1970 in Urbana, Illinois while her parents were attending the University of Illinois, her father earning a PhD in Computer Science, her mother earning a PhD in Psychology.

She grew up in Tulsa, Oklahoma, attended Metro Christian Academy and Booker T Washington High Schools.

She attended the University of Kansas from 1989 to 1997, earning a B.A. in English and German in 1997. She then went to Germany, where she attended the University of Bonn, completing many graduate courses but earning no degree.

She taught English as a Second Language to Germans and other non-native speakers for Inlingua School of Languages and The Academy of European Languages from 1998-2001. She also worked translating English technical and marketing texts from German into English for Simon Kucher and Partners, a marketing research firm, from 1998-2001. Additionally, she edited and translated texts for the Center for European Integration Studies, a research institution of the University of Bonn.

She taught English language and culture to German undergraduates at the University of Bonn from 200-2001, and taught Composition and Literature to undergraduates at Lehigh University from 2002-2003.

Honors include the award for Best First-Year Student of Russian at the University of Kansas in 1997, and the Dean's Fellowship at Lehigh for 2001-2002.

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